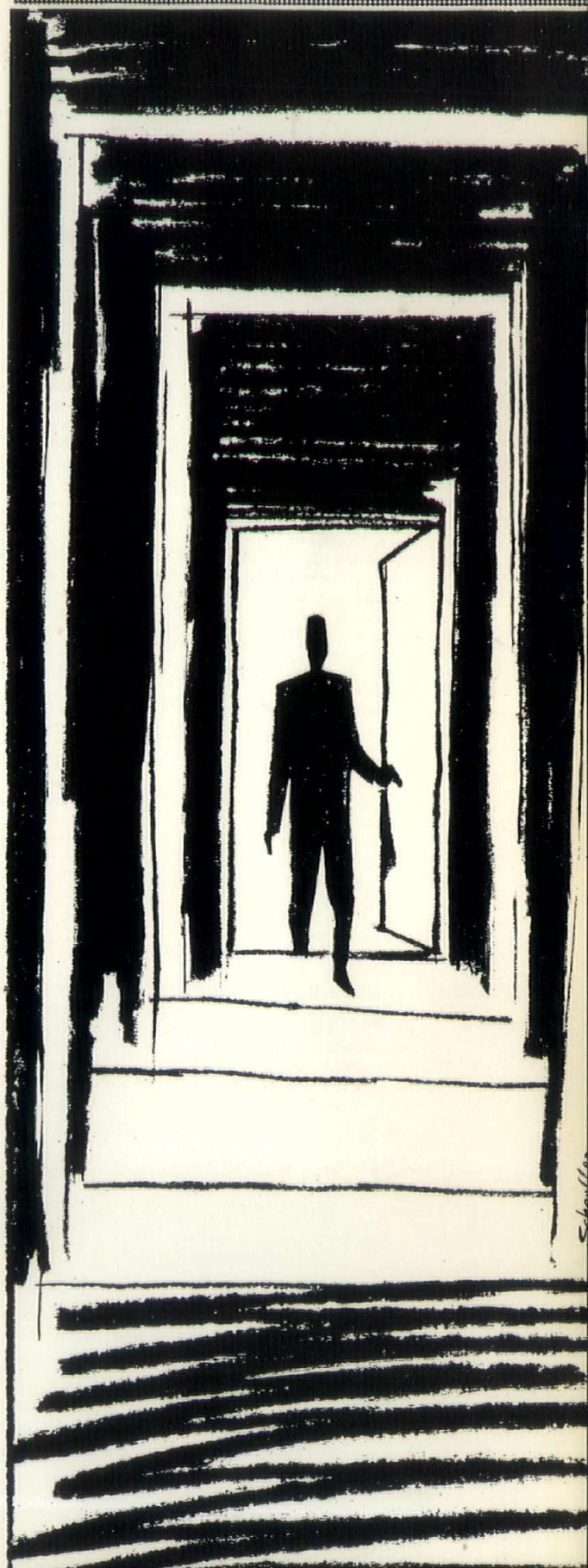


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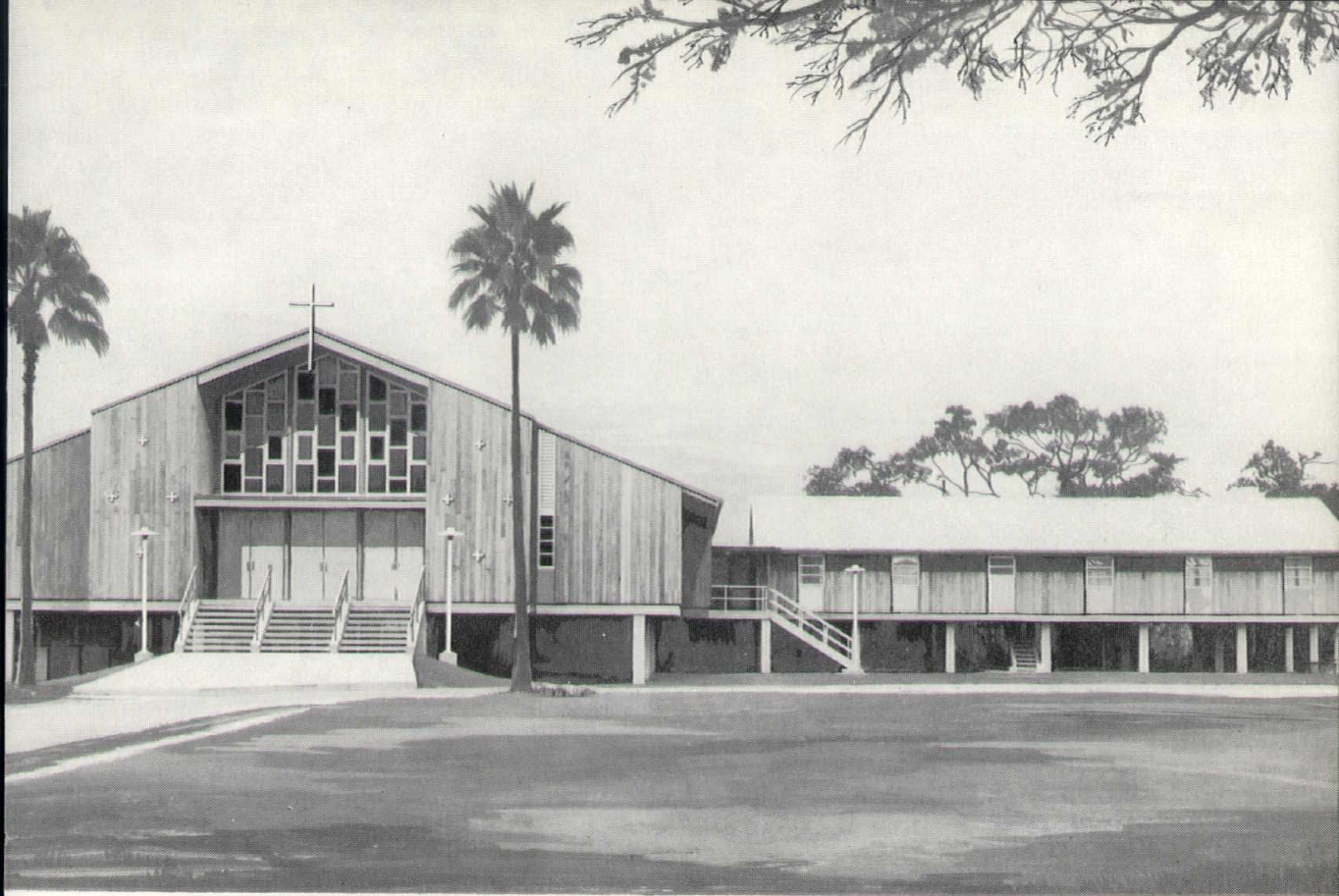
Olsen, Ole K.

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## OUR LADY OF THE ISLE ROMAN CATHOLIC CHURCH AND RECTORY

GRAND ISLE, LOUISIANA

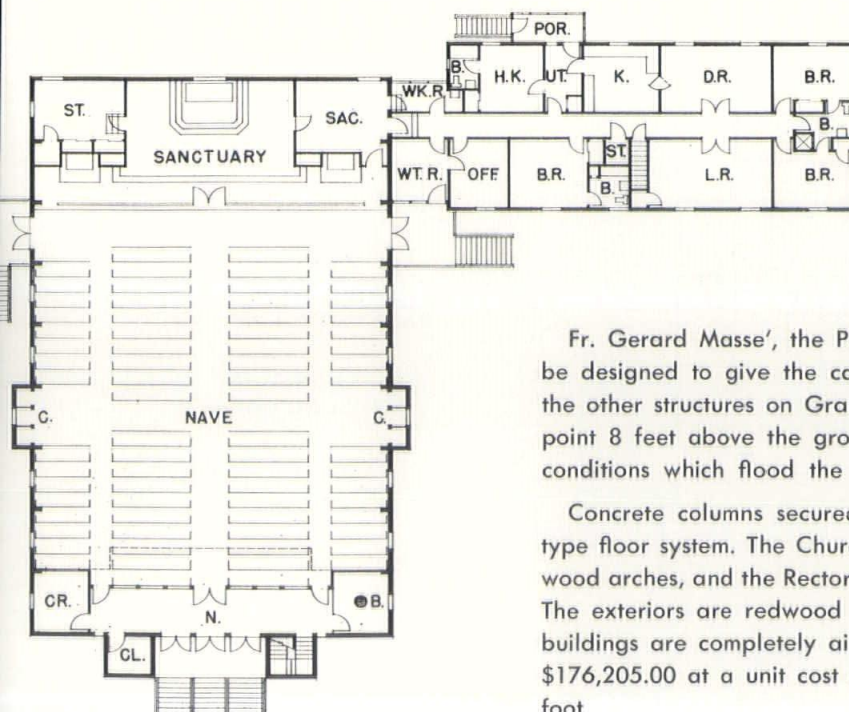
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Fr. Gerard Masse', the Pastor, requested that these buildings be designed to give the camp type appearance which typifies the other structures on Grand Isle. The floors are elevated to a point 8 feet above the ground because of the hazardous tidal conditions which flood the island during hurricanes.

Concrete columns secured to pilings support a concrete pan type floor system. The Church building is framed with laminated wood arches, and the Rectory with residential type wood framing. The exteriors are redwood siding with built up type roofs. The buildings are completely air-conditioned and the total cost was \$176,205.00 at a unit cost of approximately \$17.60 per square foot.





## FUNERAL HOME

FOR MOTHE FUNERAL HOMES, INC., NEW ORLEANS

Located on the Westbank Expressway near Gretna this funeral home was designed to serve a rapidly expanding area.

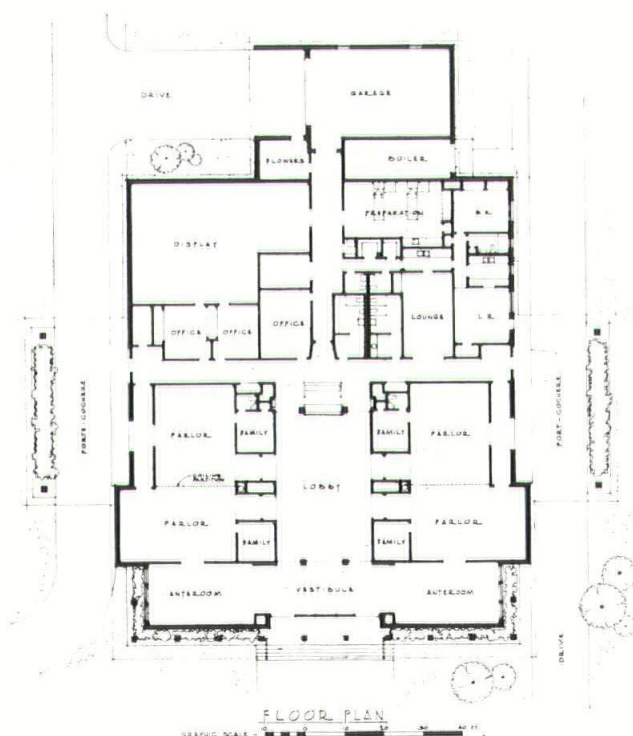
The plan features two large parlors, each of which can be divided with a wood coiling partition to form four equal spaces. The layout and facilities of each space allows four services to be properly conducted at the same time.

The clerestory above the lobby affords sunlight to this interior space and effects a monumental ceiling

height. At night concealed fluorescent strips emit light through its translucent panels.

Construction is light steel framing on a pile supported concrete slab. Exterior walls are 12" masonry with cast stone panels at front and columns. Ceilings are suspended acoustic tile. Terrazzo and carpet are used for floor finish.

Cost of the structure, excluding grounds improvements, was \$17.50 per sq. ft.



WARREN J. NOLAN, A.I.A.  
*Architect*

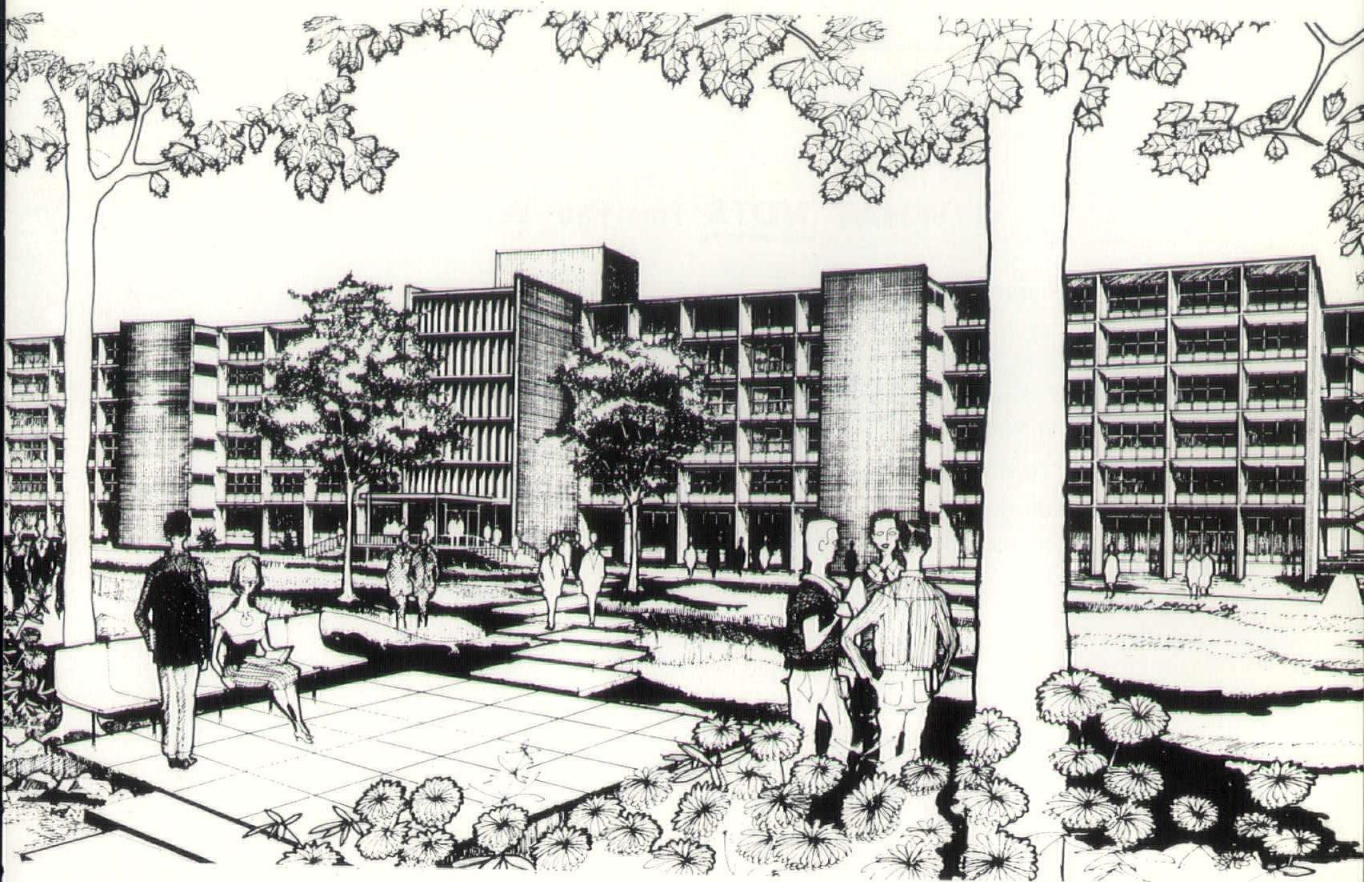
GEORGE SCHRENK  
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## MEN'S RESIDENCE HALL

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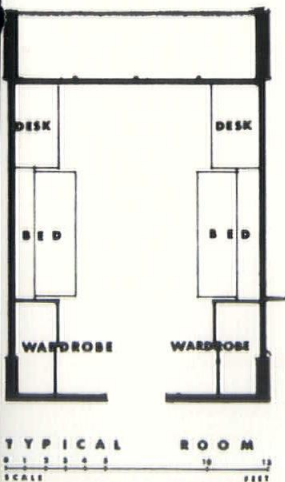
*Architects*

*Electrical Engineers*

*Mechanical Engineers*

*Structural Engineers*

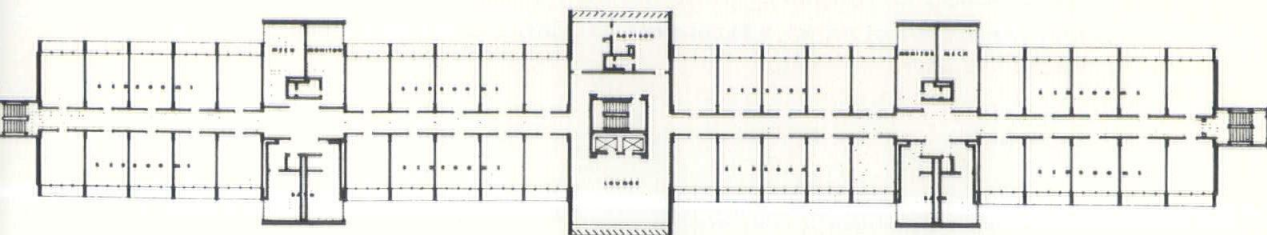
*General Contractor*



This 6 story residence hall is located on the north end of the Loyola University Campus, and houses 400 students; 10 student supervisors, 5 Jesuit Chaplains.

The construction cost for the concrete & masonry building, including air conditioning and elevators — base \$1,435,000.

CROSS SECTION  
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## WHAT NOTS for the WHAT-NOT

The Consumer Public is, in America today, an ill-informed mass in the consideration of design in all phases of living. Like a shapeless puttyball, it has become so pliable to the dictates of TV and Tinsel that we are being drowned in a river of not only mediocre, but flagrantly vulgar products and gadgets that seem to tickle the Public Fancy.

We hear it often said that "We have to give the Public what it wants!" This is ridiculous when we consider that the Public buys what is available and handed forth on the silver-plated platter.

Somewhere, in the design offices of major manufacturers (Detroit, take note) and attic studios, something is rotten—and it certainly *isn't* in Denmark!

Our automobiles are laughable in their grossness of size and schmaltz, with gold-threaded settees more suitable to a brothel than a highway. Our houses, if picked from a catalogue, are marvelous examples of the Fricassee Facade and worn out clichés of what *somebody* considers "stylish." The utensils of everyday living, from package fireplace to garden implements have to be touched by Midas, with the glint of gold, silver, and fake heraldic symbols fighting for predominance over floral or geometric icing. Everything must look like something it is *not*. Sham and Fakery run rampant.

In few instances, industrial design of typewriters, air-conditioners, and appliances transcend the trash, and some excellent designs have evolved. This is a hopeful sign, unless we tend to take them for granted and ignore their values.

A walk through a large variety store, the gift departments of major emporiums, or furniture warehouses is a quick education in the lack of design education today.

Or, to be nauseous, read through the Sunday newspaper ads or the mail-order advertisements in even our major home and decorating magazines. This latter source is a treasure of laughs if your humor is sadistic. You can only wonder how such items as "The Tie That Blinds" (a real four foot necktie that clamps its epigrammed splendor around some chubby, clownish neck) ever gets into production. Still this business of plastic ivy in bird cages and tea-caddies is Big business. Why cast a plaster Venus de Milo without a clock in her navel?

Why, indeed, if we are to keep up the downhill rush to esthetic sewers?

In Scandinavia the educational television programs lifted the populace by simple and logical exposure to design merit into the best advised design-conscious population existing today. Almost everything produced for human use has gained wide acceptance through clarity and realization that what an object *does*, so it is, with added artistry thrown in as lagniappe.

As soon as we can come to see what is wrong, we, as the leading producing nation, should be capable of setting our sights on Reality again. Then we might produce goods that reflect a better taste, and better usage than what the Hidden Persuaders offer.

MARK LOWREY



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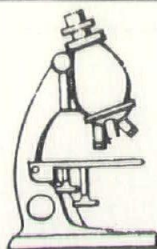
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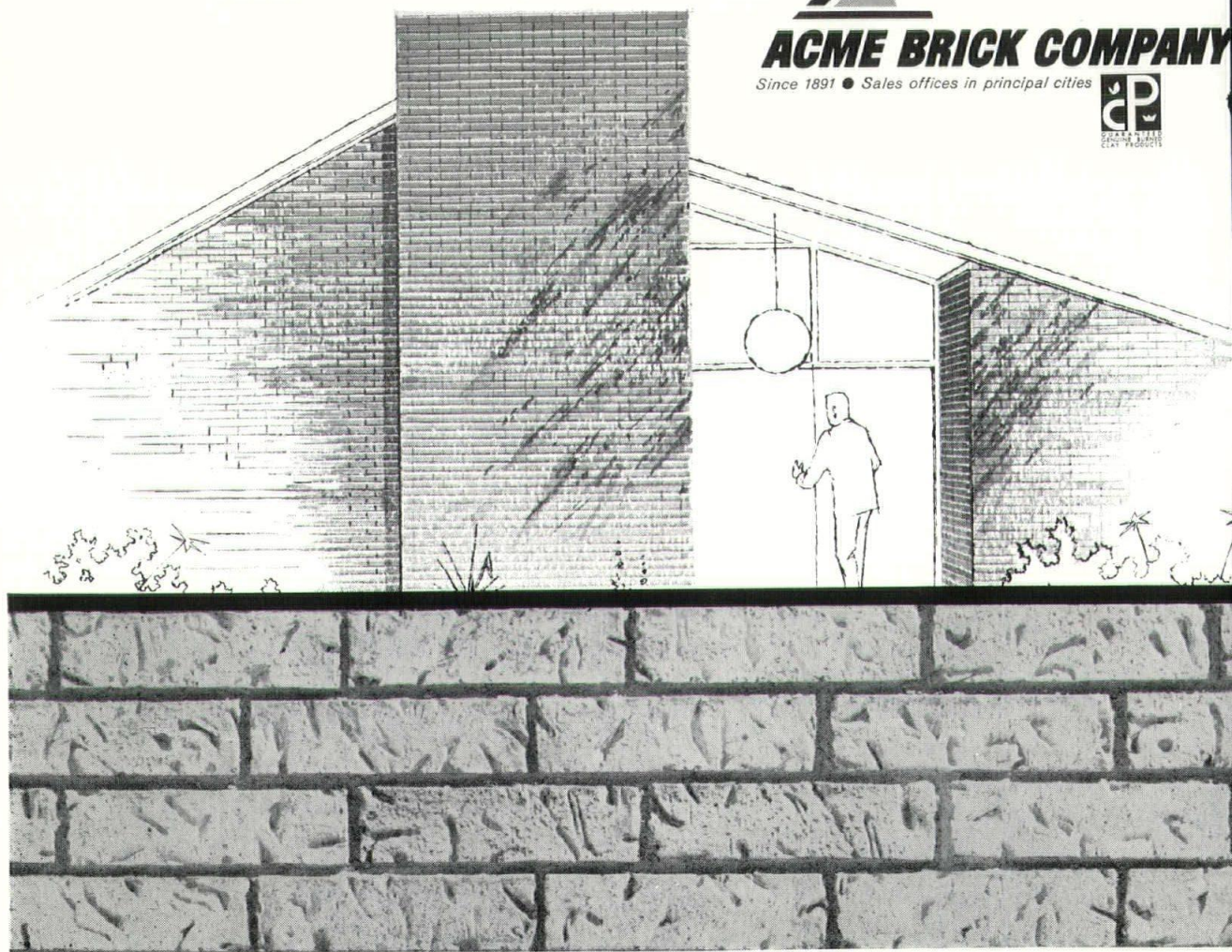
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By Moris Ketchum, Jr., F.A.I.A.  
Ketchum and Sharp, Architects

# STREET FURNITURE

**T**HANKS to the complexity of today's architecture, which includes in its broad horizon everything from furniture design to urban planning, no architect works alone! Every architect knows that his architecture cannot be fully realized without the collaboration of many other practitioners of the allied arts and sciences—including engineers, craftsmen, sculptors, muralists and landscape architects.

Architectural design starts with a need, a program to satisfy that need and a site on which to build a solution. After that, planning begins with an overall concept, proceeds from the creation of controlled and orderly indoor space and the structure and materials with which to enclose that space to the organization and equipment of the outdoor space that surrounds the building and separates it from its neighbors. This outdoor space, whether it be the environment or a single building or an entire community, must be just as controlled and orderly, just as well equipped and visually satisfying, as space within the building itself.

The organization and equipment of public or private, urban or suburban outdoor space is a design problem that can be solved best by architects and landscape architects working together. They are natural teammates in this field. This has been proved, time and again, through history.

Street furniture is not outdoor furniture alone. It

The Plaza Fountain in New York supplies a pleasant contrast to the usual visual confusion of public streets.



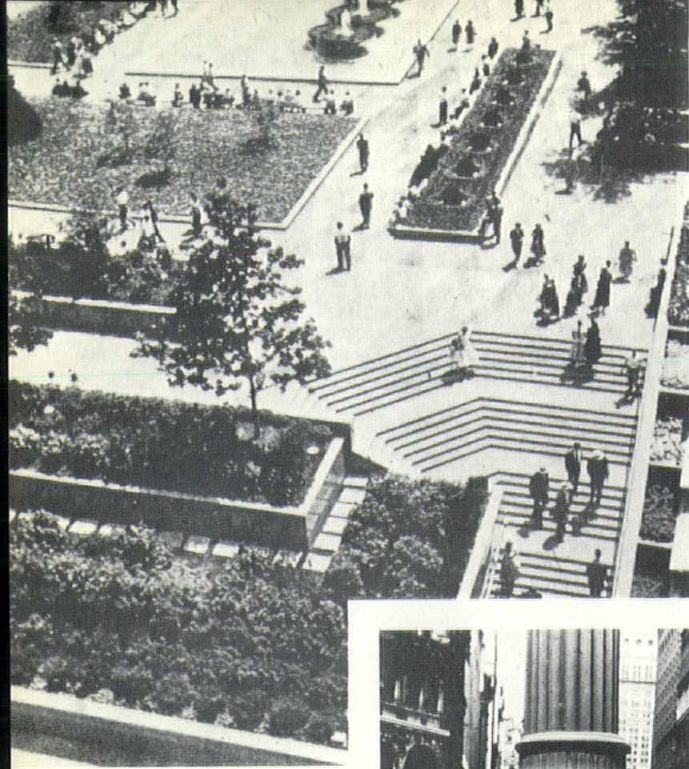
Erected in a previous century, this statue contributes to clutter of New York's Union Square.

includes — in a broad sense — planting, sculpture, murals, pools, fountains as well as fire plugs, post boxes, litter baskets, lampposts, signs, kiosks and benches. Street furniture must be useful but unless it is also beautiful to the eye it can never contribute to the joy of living. It is our job to see to it that it does.

The furniture of parks and streets, housing developments, shopping centers and international ex-

*(Continued on following page)*

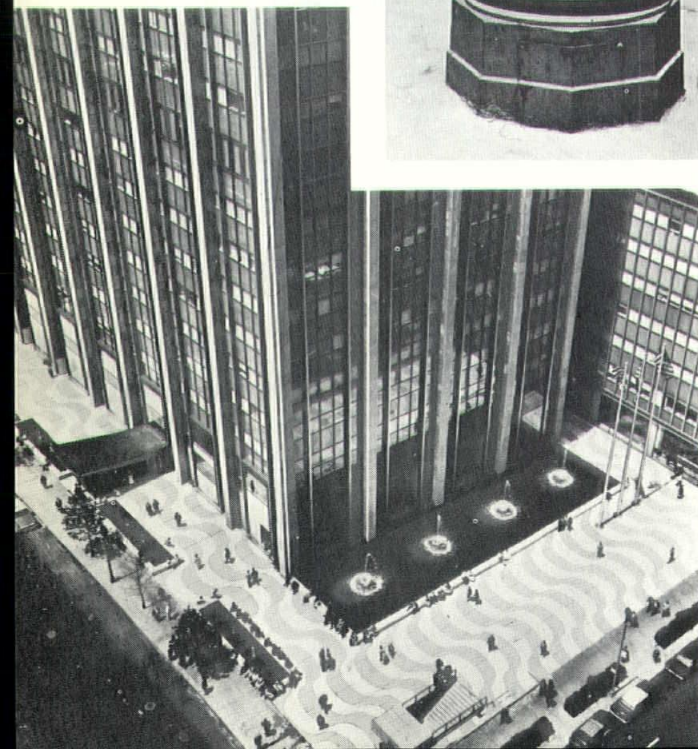




Plaza set on top of an underground garage in Pittsburgh offers pedestrian haven of restful orderliness.

Early vintage lamp post still in use is object of architect's criticism.

Street furniture includes — in a broad sense — planting, sculpture, murals, and the pools and fountains shown here.



hibitions is an important element of the outdoor environment in which we spend our lives. It is therefore well worthwhile to take a good look at this environment and its street furniture.

Let's start with the public street. (1) Our downtown streets are usually crowded corridors where motor and foot traffic are hopelessly intermingled and where uncoordinated planning of buildings and street furniture complete the visual confusion. In this typical urban jungle, a subway kiosk, a news stand, municipal lampposts, traffic signs and traffic lights and privately sponsored store signs and advertising billboards all fight each other for attention. The buildings, originally conceived by their architects as serene example of dignified design, are lost in this honky-tonk environment.

(2) Even in our public parks, with motor traffic excluded and some provision made for pedestrian comfort and relaxation, the confusion of the streetscape can break through. Sometimes, with more control, results can be more satisfying: (3) here is General Sherman, marching south past the trees of Central Park towards his unattainable objective (4) — the lovely lady on top of the plaza fountain (5) here is McKim, Mead & White's circular stone bench in Herald Square modeled on the circular shielded benches that provided peace and quiet for philosophers in the market place at Athens.

It is where the crowded corridor street expands into such quiet alcoves that the hope for restful orderliness and beauty can be realized (6). In Pittsburgh, for example, there is a pedestrian plaza set on top of an underground garage, (7) planted with trees, shrubs and flowers, (8) adorned with fountains and crowded with appreciative people.

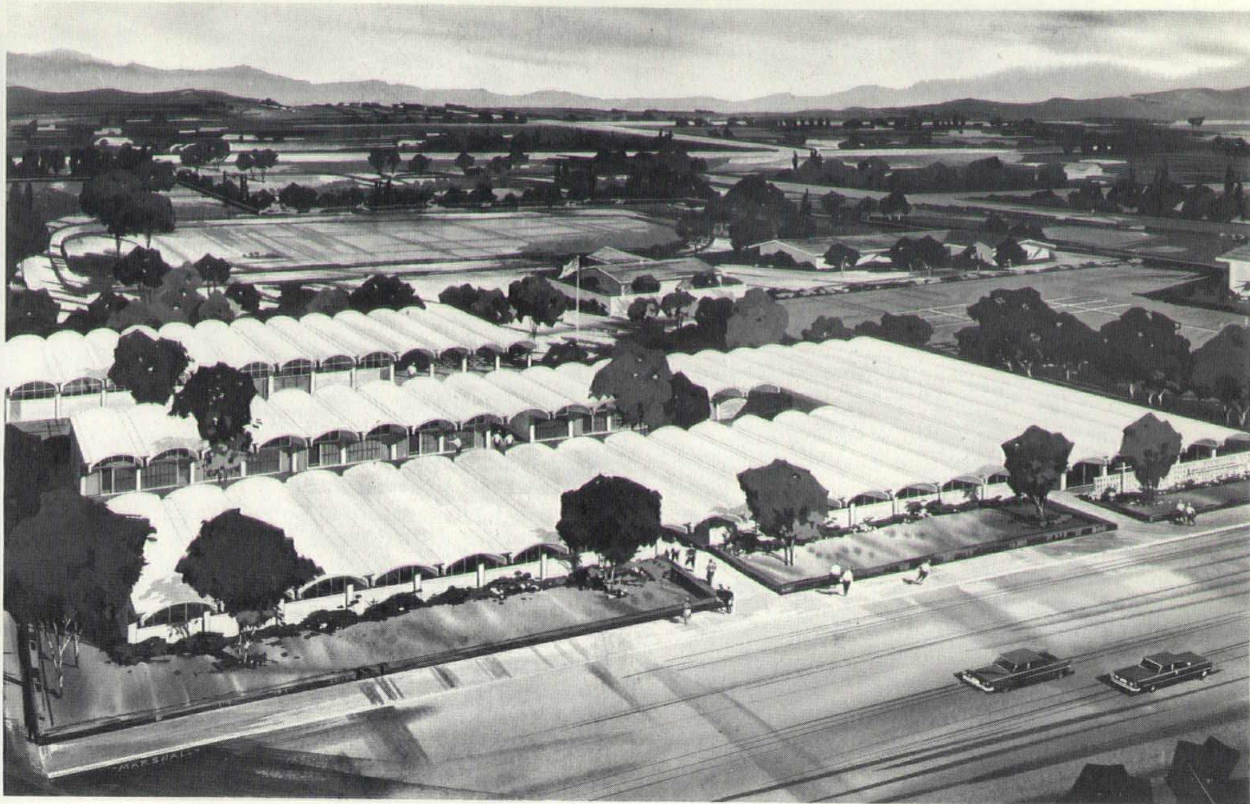
When private building projects yield some of their ground area to the public, the results can be equally attractive and just as popular (9). A great department store in Denver left space for a winter time skating rink and summertime cafe and (10) equipped it with well designed lampposts, benches and planting; (11) an office building in that same city provides pools, fountains and a plaza for public use and thereby also creates the right setting for a skyscraper.

Private outdoor spaces are usually better designed and equipped than public parks and streets. The intelligent private developer has an advantage over the numerous municipal agencies whose overlapping authority sets the public urban pattern, a pattern that is often just picturesque confusion.

Good street furniture can endow its surroundings with meaningful character just as bad street furniture, inappropriately designed and out of key with its environment, can mar the best of our buildings, streets and cities. It would seem that the best solution would be to design both street furniture and its setting in proper relationship to the people who will see, enjoy and use it. Here is the opportunity and the challenge!



# Ventura Catholic High School



Vaulted roof will be the outstanding architectural element on St. Bonaventure High School, under construction in Ventura. The \$500,000 facility was planned, designed and engineered by Albert C. Martin and Associates of Los Angeles.

**C**ONTIGUOUS CONCRETE VAULTS will form a distinctive roof line on St. Bonaventure High School, under construction on Telegraph Rd. in Ventura.

Albert C. Martin and Associates of Los Angeles planned, designed and engineered the \$500,000 facility under the direction of the Building Committee of the Catholic Archdiocese of Los Angeles.

St. Bonaventure is one of the first products of the archdiocese's 1963 Youth Education Fund Campaign. Its goal is to build several new high schools and to expand existing school plants, including the archdiocesan junior seminary.

Opening next September with a freshman class only, St. Bonaventure will add another grade each year until it is a full four-year senior high school. It will serve Ventura, Saticoy, Ojai, Santa Paula, Fillmore and other Ventura County communities.

Sisters of Notre Dame will be in charge of the co-instructional facility.

According to Raymond A. Flanders, ACMA's project manager for St. Bonaventure, the 24,500 square foot structure will have exterior walls of concrete block between concrete columns.

Leading to the main entrance on Telegraph Rd. will be a 50-foot-long, seven-foot-high screen block wall. It will provide seclusion for the library and carry the school name in aluminum lettering. A secondary entrance will face the existing parish parking lot.

Extensive landscaping, which includes several planters, is planned for courts between classroom wings and surrounding grounds. Exterior lockers will be protected by covered walks.

Twelve classrooms, three science laboratories, a library, home economics and art workshop, bookstore and administrative offices will be housed in the new high school. Future plans call for the addition of a multi-purpose auditorium-gymnasium and other structures.

A combination of gypsum board, concrete block and glass will serve as interior walls. Stem-mounted fluorescent strip lighting will be suspended from acoustically treated vaulted ceilings. Vinyl asbestos tile is specified for flooring.

Faculty and student vehicles will be accommodated in the adjacent Our Lady of the Assumption Parish parking lot.



# NEW ARCHITECTURE, U. S. A.

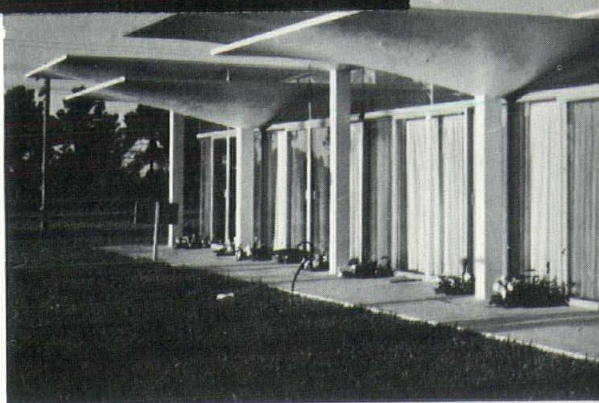
Warm Mineral Springs Inn on U. S. 41 near Venice, Florida, is roofed by a series of concrete "umbrellas". This attractive motel was designed by Victor Lundy.

SOME of the most interesting sights to attract the attention of travelers today are found unexpectedly in new structures along the way.

Motels, filling stations, restaurants, churches, stores and other types of buildings are appearing in such unusual shapes as three-cornered domes, inverted umbrellas and wine glasses, or with roofs folded in accordion pleats or curved in two directions. Responsible for this architectural variety is a relatively new type of construction in this country called reinforced shell concrete.

Plane travelers landing at Lambert Field, St. Louis, see an outstanding example of shell concrete in the airlines terminal building there. Designed by Minoru Yamasaki, the 412-ft. long building is composed of three sets of intersecting barrel shells which provide not only ample interior space unimpeded by columns but also a superb view of the landing field through floor-to-ceiling windows.

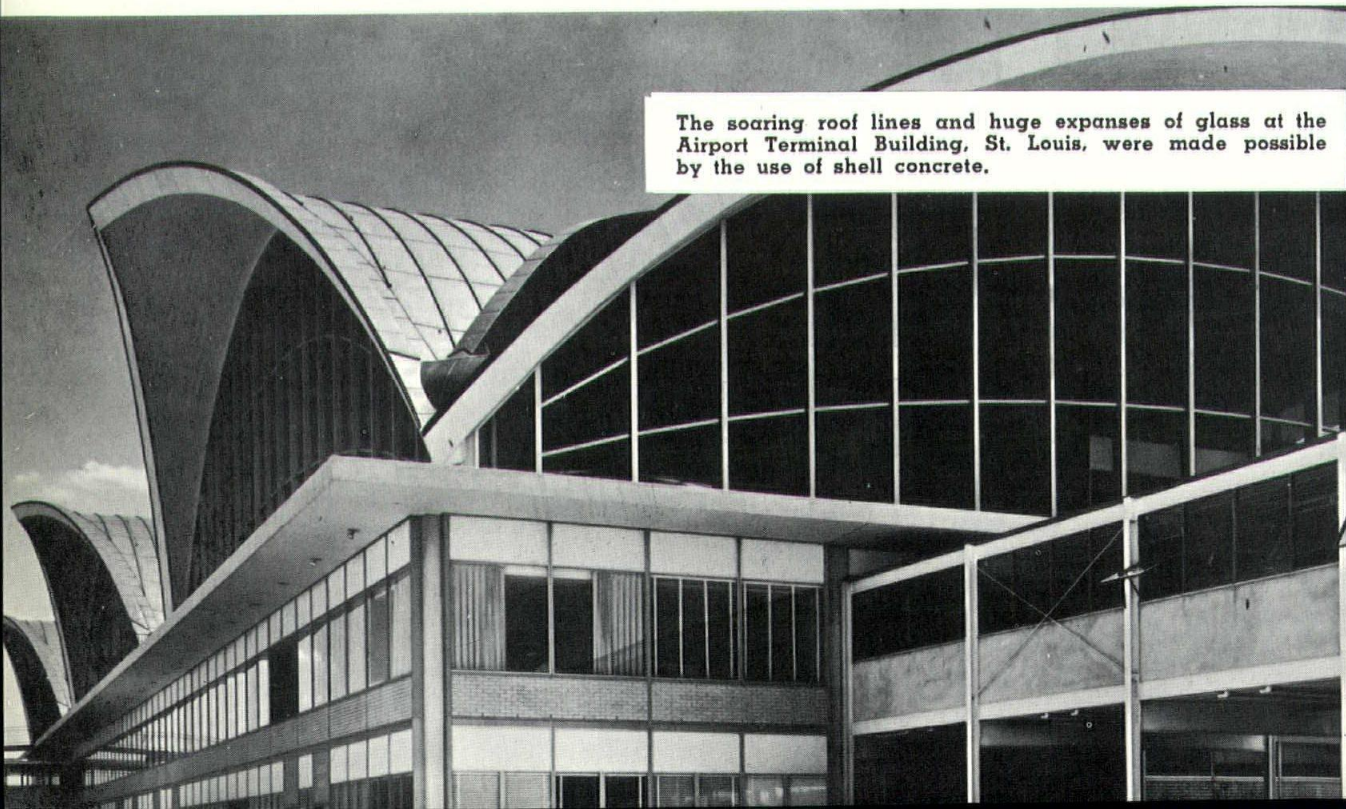
Idlewild Airport in New York is another terminal building that has been compared to a soaring gull. Part of architect Eero Saarinen's aim in designing the building was to have it express the excitement of travel. Two wings of the building are built of shell



concrete flared outward in such a way that they suggest the poised wings of a giant bird. The bubble-shaped Kresge Auditorium at Massachusetts Institute of Technology by the same architect is one of the first and best-known structures of shell concrete in this country.

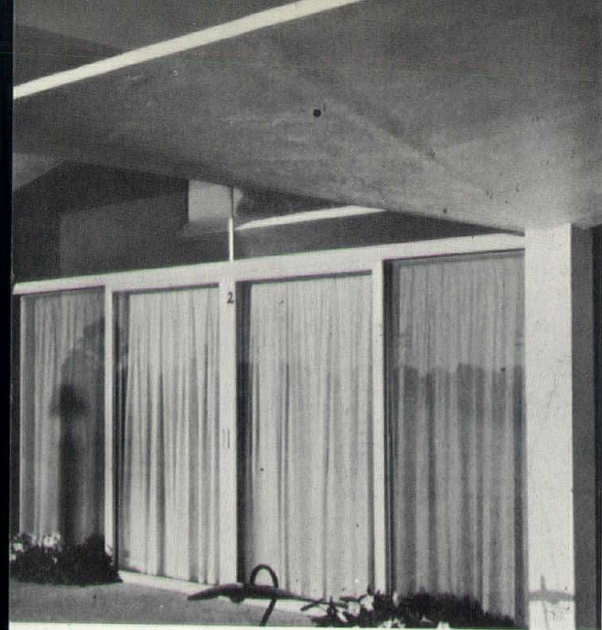
Shallow cones top 21 columns like a series of giant champagne glasses at the Ida Cason Callaway Gardens on U. S. 27 at Pine Mountain (Chipley), Ga. The concrete shapes are grouped together to form an open-air dining pavilion. Bright pennants and striped walls on adjoining buildings contribute to a unusual and festive setting.

One reason for the popularity of shell concrete is the variety of designs it makes possible. It utilizes the same principle shown in nature in an egg shell which because of its curving surface can withstand a surprising amount of pressure without breaking.



The soaring roof lines and huge expanses of glass at the Airport Terminal Building, St. Louis, were made possible by the use of shell concrete.

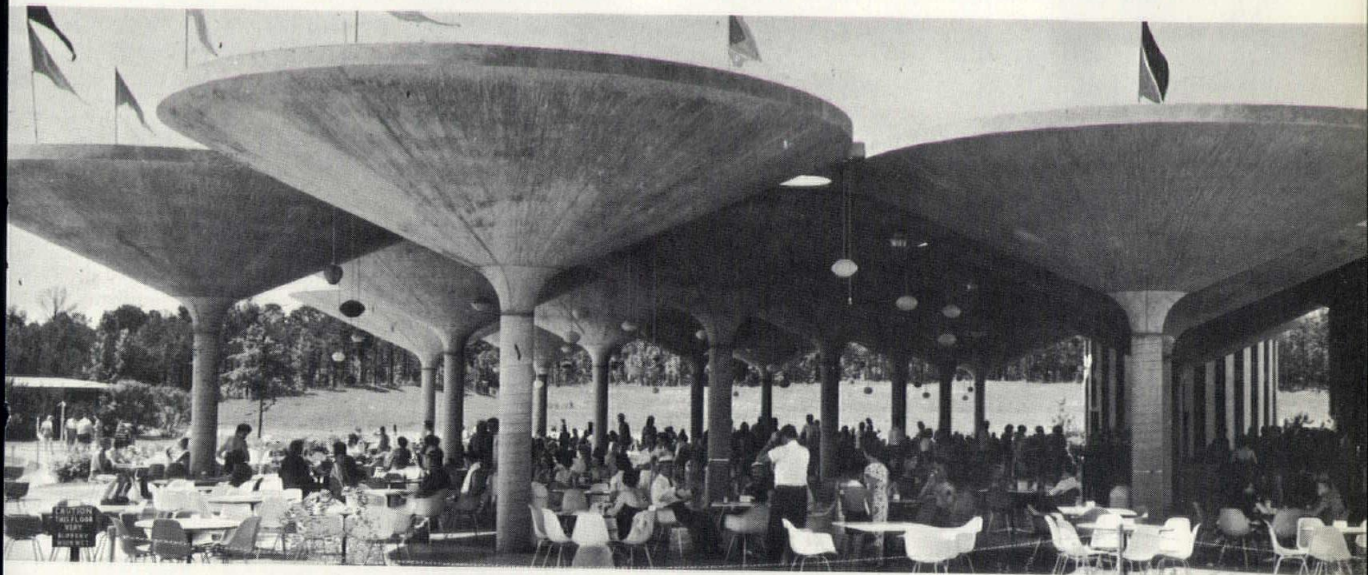




Architects today are no longer restricted to rectangular shapes, but can obtain sculptural effects and symbolic forms resulting in many exciting, unusual and beautiful structures.

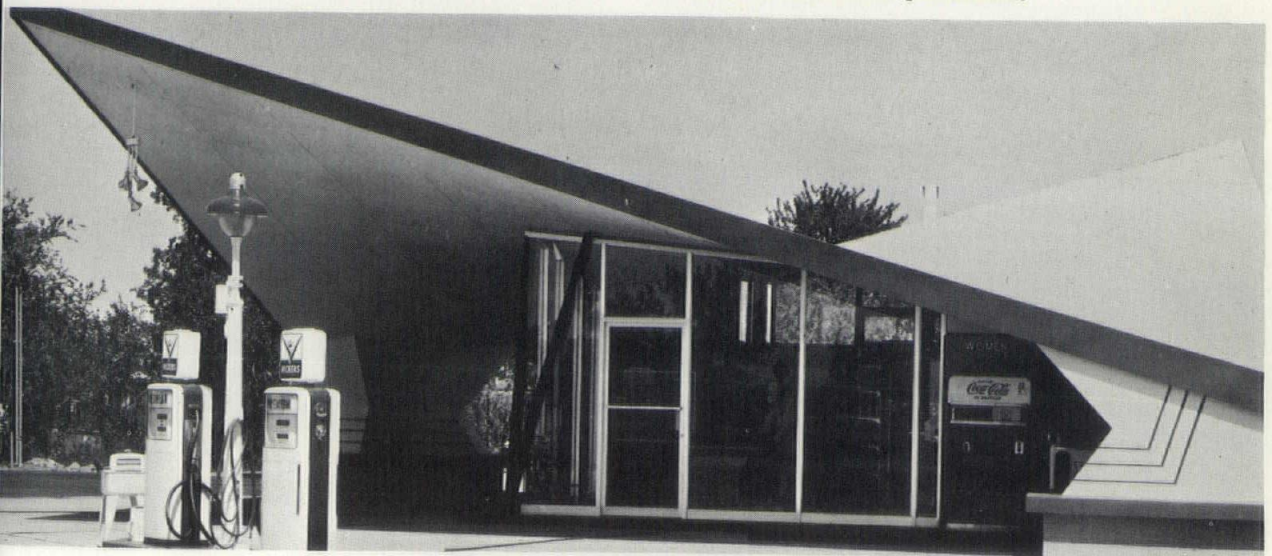
Thirteen miles south of Venice, Fla., on U. S. 41, motorists come upon what appears to be a collection of intriguing square umbrellas. This is the Warm Mineral Springs Inn, a motel designed by architect Victor Lundy using a series of concrete shells mounted on concrete stems. Two different heights set the umbrellas apart

Prestressed concrete is also relatively new to this country. In the process, steel reinforcing cables are stretched and anchored, placing the concrete in a "big squeeze." This technique creates girders of great strength capable of long unsupported spans. When designs are standardized, considerable cost savings are possible.



The open-air dining pavilion at Ida Cason Callaway Gardens, Pine Mountain, Ga. Concrete wineglass shapes create an unusual and festive setting for this popular vacation spot.

Something new in filling station design has proved to be a drawing card for motorists at Haysville, Kansas. The soaring lines of the roof are of shell concrete in the form of a hyperbolic paraboloid.







Original headquarters of Western Airlines.

## Western Air Lines Corporate Headquarters and Maintenance Base

**W**ESTERN AIR LINES' new corporate headquarters and maintenance base building will set back 140 ft. from Century Blvd. and be bordered by landscaping and parking areas on the north and west sides.

Both the new and remodeled structures will be painted in earth-tone and off-white colors.

Landscape planning will accentuate the architectural appearance of the Century Blvd. facade and relate the vertical mass of the building to the horizontal ground surface and its natural cover materials. Large and small masses of shrubbery will be used; the landscaping will total about 45,000 sq. ft.

A reflective pool will highlight a decorative wall with bronze lettering and logotype for Western Air Lines ground level identification. A housing of colored aluminum will screen air conditioning

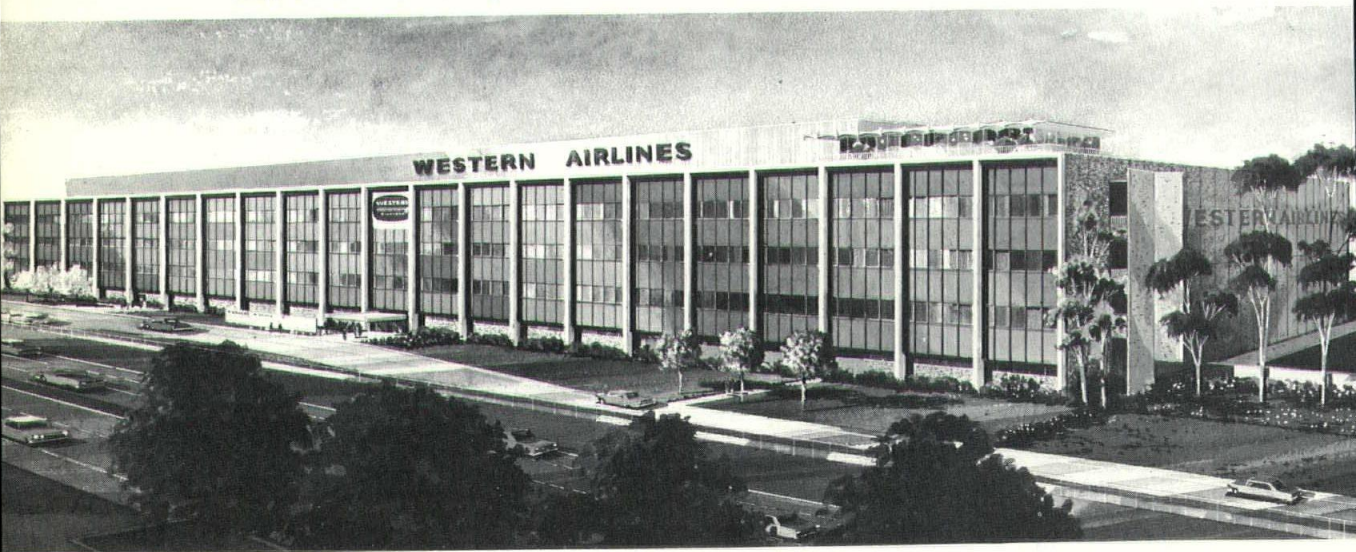
equipment on the roof and will provide a background for additional company identification.

Features of the main entrance include a double cantilevered canopy, edged in metal with plaster soffit. Tempered glass entry doors will open on a main lobby, leading to a reception area and elevators. The lobby floor will be of large aggregate terrazzo.

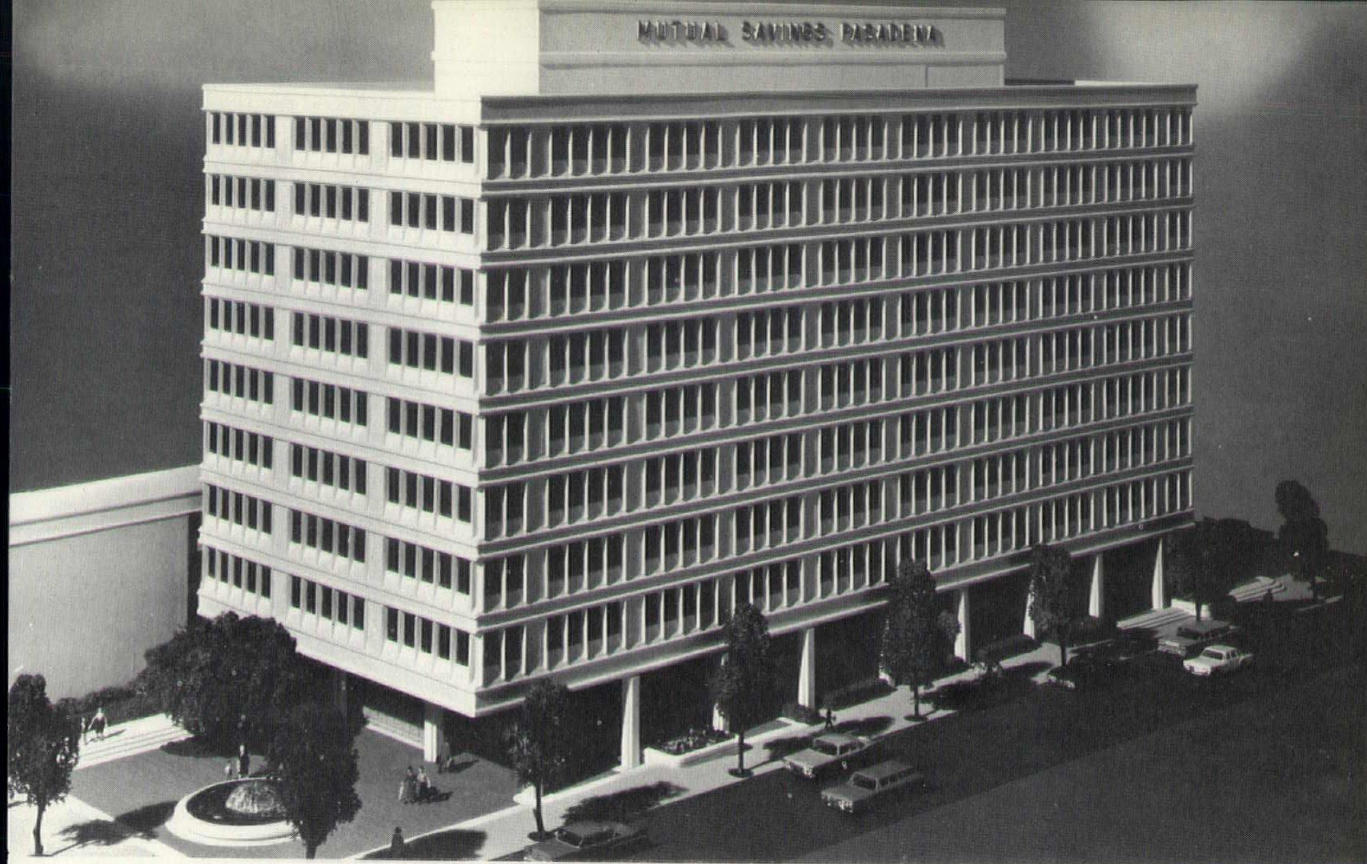
Foundations of the new building will be concrete belled caissons and steel-reinforced grade beams. Suspended floors are to be reinforced concrete slab on metal deck. Concrete block walls will be lightweight firewall type with flush joints.

Sitework will include 302,000 sq. ft. of concrete paving and 100,000 sq. ft. of asphaltic-concrete apron, taxiway and washdown areas, as well as extensive underground utility systems.

Artist's rendering of new corporate headquarters and maintenance base announced today (Mar. 10) by Western Air Lines, as seen looking south across Century Blvd., east of Sepulveda. Rear of the structure opens on Los Angeles International Airport and includes service hangars for three large commercial jet aircraft at one time. Quinton Engineers, Ltd., Los Angeles, did planning, architecture and engineering.







## Nine-Story, Mutual Savings Building To Be Erected In Pasadena, California

**S**ITE DEMOLITION is underway for one of Pasadena, Calif.'s tallest office buildings—a distinctive \$4.2 million, nine-story structure for Mutual Savings and Loan Association at Colorado between Union and Garfield Aves., according to Richard Aston, the Association's board chairman.

"Located on one of the most strategic and desirable sites in Pasadena, the building will afford modern and convenient savings and loan facilities in the downtown area," Aston said.

Planned, designed and engineered by Welton Becket and Associates, architects and engineers, the new building and a five-level, 450-car parking structure are scheduled for Fall, 1964 completion.

"A scenic, garden-like atmosphere will be created on the site by landscaping of the front and rear plazas and the setback space between Garfield and the building," Aston pointed out.

"This construction method will result in completely smooth interior walls with no protruding columns, thus allowing greater flexibility of office arrangement," architect Welton Becket, FAIA, explained.

Ten-foot high sculptured walls with setbacks ranging from 6 ft. to 15 ft. and topped by 6 ft. of glass, will enclose the ground floor. This setback will result in sculptured, free-standing structural

columns which will add to the overall symmetry of the building.

The north and south ends of the building will cantilever outward 12 ft. over the ground floor, forming an arcade which will provide the feeling of being in the building before actually going inside the glass-enclosed entrances leading into the main lobby. The natural stone masonry north and south plazas will extend through the lobby.

"In planning this building, we have selected colors and materials and created a strong horizontal expression to relate to the surrounding buildings," Becket stated.

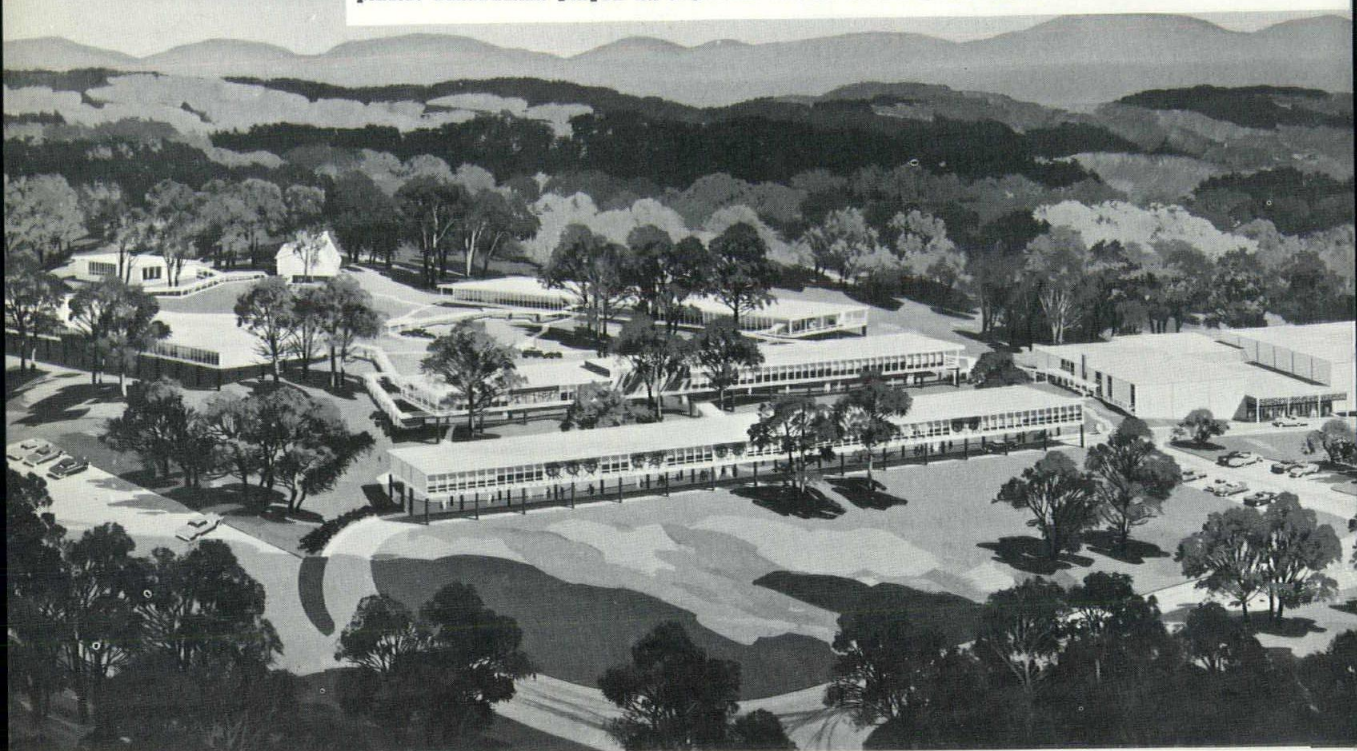
The upper eight stories of the building will feature deeply sculptured concrete walls, creating constantly light and dark shadow patterns across the facade. Tinted glass windows will be set in place with a newly developed neoprene glazing seal.

Ground floor interior walls will have a natural stone facing and a decorative metal luminous ceiling will highlight the public lobby, with acoustical ceilings in the working areas. Recessed incandescent lighting will provide controlled illumination in keeping with the interior atmosphere.

Space for expansion to include computing facilities is being provided in the basement.



Metal lath and plaster construction for all interior work yielded substantial weight savings and resultant economies at Paul G. Blazer Senior High School, Ashland, Kentucky. Level concrete slabs permitted one-story buildings with no regard for hilly terrain beneath. Lightweight metal lath and plaster construction played an important role in reducing size and cost of slabs.



## EXCAVATION LESSENERD ON ROLLING KENTUCKY SITE

THE STORIED HILLS of Kentucky provide some breathtaking scenery and some first-class Daniel Boone legends. They also can give real headaches to architects and builders.

The site for the 1500-student Paul G. Blazer Senior High School in Ashland, Kentucky, consists of steeply sloping hills and deep ravines, all densely wooded.

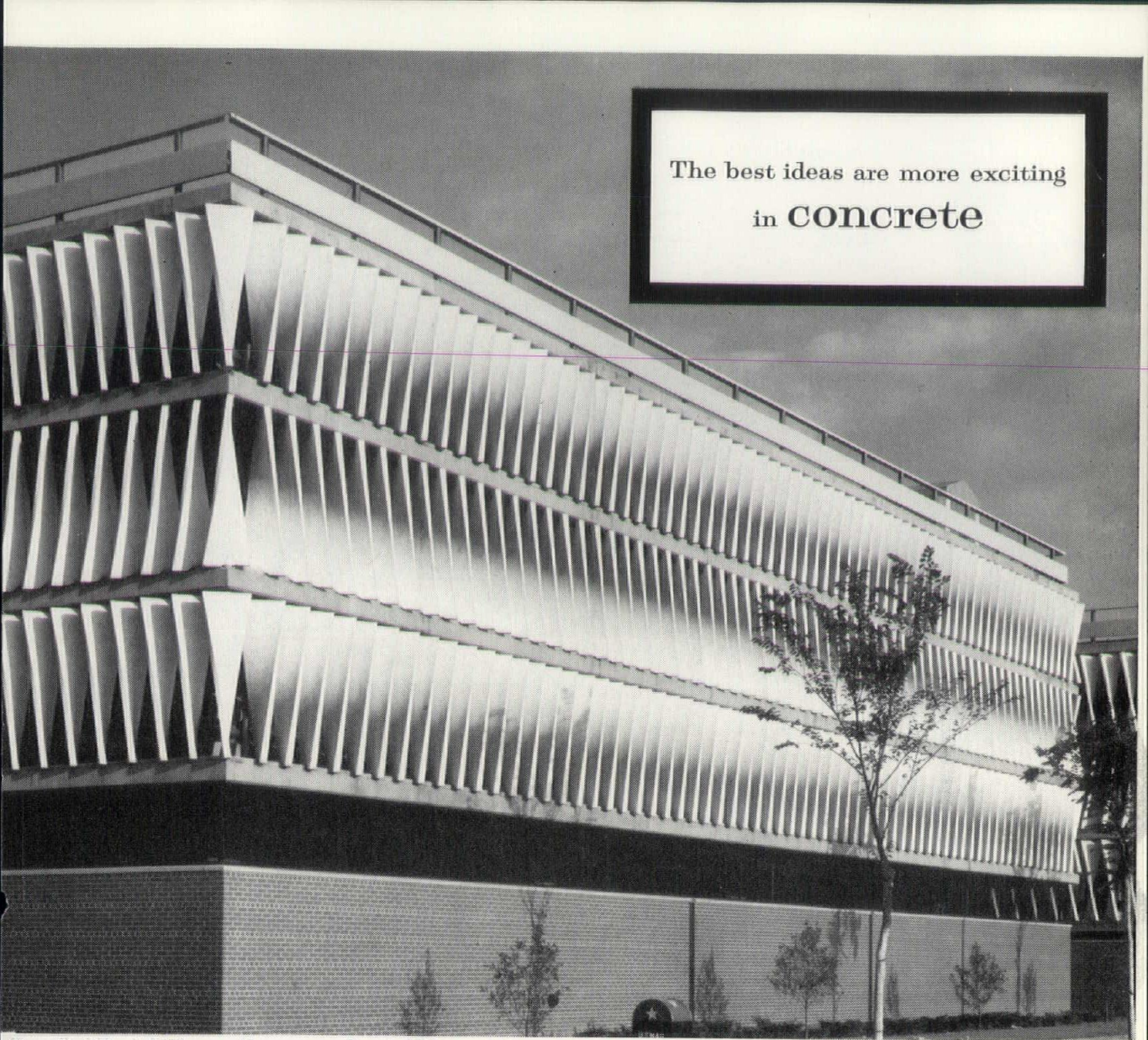
Changing the topography of the site would have been a major earth-moving operation. To avoid this, the architects, Joseph Baker & Associates, Newark, Ohio, chose an unusual approach for the campus-type school. Level structural concrete slabs permitted construction of one-story buildings without regard to the slope of the ground beneath. In two of the buildings the floor is 15 to 20 feet above ground on one side of the building. On the other side of the structure, 75 feet away, the floor touches

the slope to permit access without stairs.

Since the concrete slabs were only a means to an end, economy was a major consideration. A prime way of achieving this was to keep the buildings themselves as lightweight as possible. To do this, the architects chose metal studs, lath and plaster for all interior work. Over 3500 square yards of diamond mesh metal lath were used with prefabricated metal studs and gypsum sanded, portland cement and acoustical plasters. In addition to weight savings, substantial time saving was also effected, the architects report.

Aside from the gypsum sanded plaster, acoustical plaster ceilings were included in the lobby of the gymnasium; in administration offices to provide a void between roof deck and ceiling for ducts, recessed lighting and the like; and in the natatorium (lime-base acoustical plaster).



A black and white photograph of a large, multi-story parking structure. The building's facade is composed of numerous vertical, white, hyperbolic paraboloid panels that create a rhythmic, louver-like pattern. The structure is built with a concrete frame and floors. The building is situated in an urban environment with some trees and a clear sky in the background.

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Henry Ford Hospital 870-car parking structure, Detroit, Michigan. Architect: Albert Kahn, Associated Architects and Engineers, Inc., Detroit, Michigan

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Precast concrete curtain walls have given Henry Ford Hospital an off-the-street parking structure that blends attractively into a residential area. 1,716 hyperbolic paraboloid panels, precast from white cement, white quartz and sand aggregates, form the unique walls. An intriguing visual effect is obtained from these louvers which seem to change shape and position, depending on lighting and angle of view.

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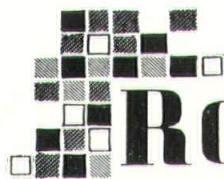
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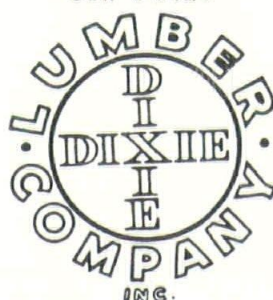
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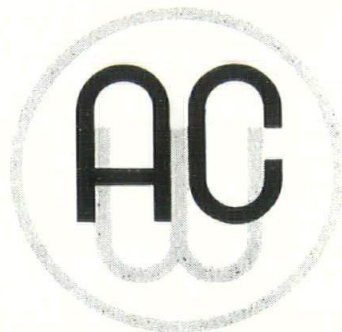
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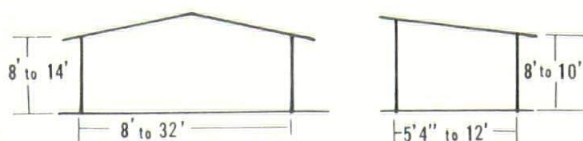
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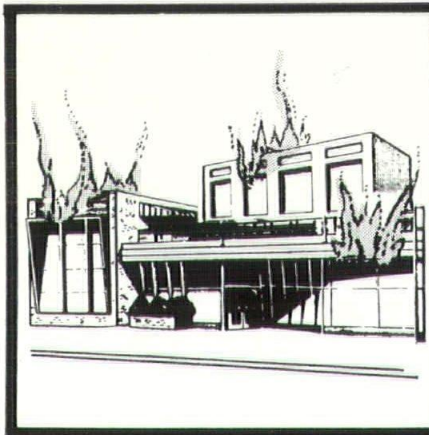


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The word architect, like many words derived from the Greek, is made up of two parts: archi—"chief", and tecton—"a builder." Thus the original meaning of the word explains a union of designing and building activities, a union which the architect maintained up to the middle of the 19th century. At that time, he was thought of more as a designer than as a builder. Architecture was seen as a "fine art", and transferred from the outdoors to an inside atelier, where it remained for nearly 100 years.

Today's interpretation of architecture places the architect somewhat nearer to that original meaning of the word. But the complex social and technical conditions of our highly industrialized society no longer makes that original union of designing and building quite possible.

An architect is a composite personality made up of two basic ingredients: the artist and the technician. As an artist, the architect possesses qualities which artists have possessed throughout the ages; an extraordinary imagination, and a keen awareness and expression of feelings.

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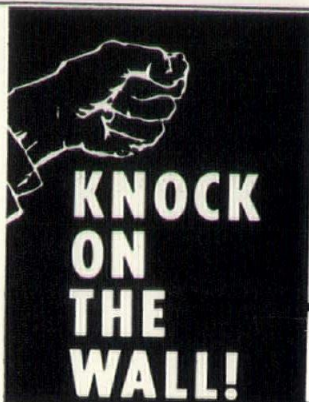
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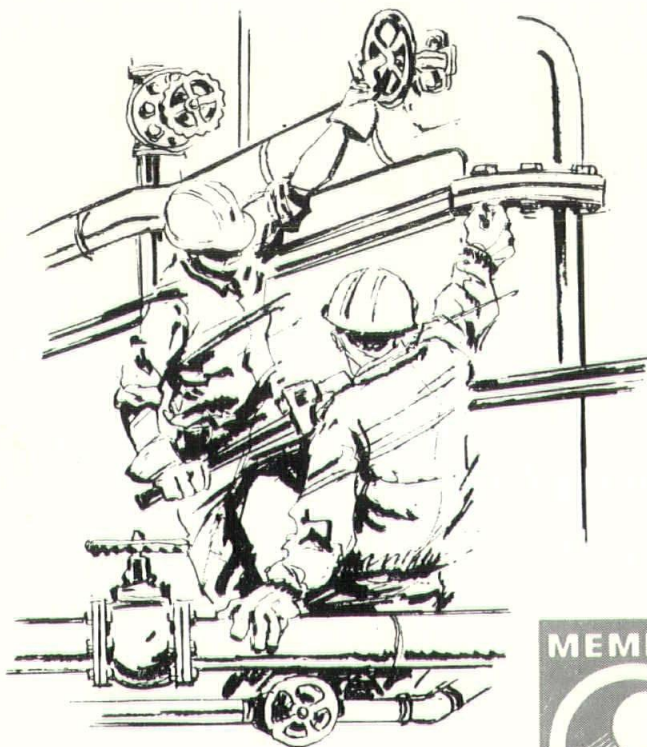
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